



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
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Official Selection

Silent Rebellion

(À BRAS- LE -CORPS)



Short synopsis

15-year-old **Emma** — pregnant after a rape — defies her repressive rural Protestant community to carve a path of self-determination, transforming trauma into a catalyst for emancipation while confronting the moral hypocrisy of the village and the specter of World War II around her.

Long synopsis

***Silent Rebellion** (*À Bras-le-Corps*)* is set in neutral Switzerland during World War II, this intimate drama follows 15-year-old **Emma**, raised strictly in an isolated Protestant community.

After her parents' separation, **Emma** must shoulder adult responsibilities while living with her father, **Jean**, and taking care of her two younger sisters. With a secret dream of becoming a nurse, she aims to earn the village's virtue cash award to finance her education.

To support her family, **Emma** works as a maid for **Pastor Robert**, the father of her childhood friend **Colette**. The pastor's wife, **Elise**, leads the charity committee and backs **Emma**'s bid for the virtue prize so she can continue tutoring the hopeless student, **Colette**.

However, the arrival of two cosmopolitan journalists, **Bernhard** and **Louis**, disrupts **Emma**'s world. While **Pastor Robert** urges them to expose Switzerland's repatriation of refugees to Nazi territories, **Louis** captivates **Emma** with his charm, only to shatter her innocence when he rapes her.

In a state of shock, **Emma** throws herself into work, desperate to erase her shame and what she believes is her own sense of guilt.

Estranged from her mother, whose choices she condemns, she grows closer to **Pastor Robert**, who is taken by her intelligence and desire to learn.

Soon, **Emma** discovers that she is pregnant. During a visit from her estranged mother **Alice**, **Emma** tries to confide in her but fails, only to later discover that her mother didn't choose to leave; she was banished by her father, **Jean**, under pressure from the community.

Still naïve, she hopes **Louis** will help her. But when she seeks out the young bourgeois, she is met only with contempt. She returns to the village, disillusioned and raw. A desperate attempt to induce an abortion fails. With no options left, she turns to the village doctor, who gives her only one choice: to marry the child's father and preserve appearances.

Emma considers confessing to the pastor but backs down, sensing his despair as he grapples with the horrors of war and his crisis of faith. After a scandalous drunken outburst during a sermon, he is sent to a rest home.

Alone and desperate, **Emma** resigns herself to marrying **Paul**, a young border guard in love with her. The virtue prize money, which she ultimately wins, is handed over to **Paul**.

Emma becomes a dutiful wife and mother, but her compliance cannot mask her awakening.

As domesticity suffocates her spirit, she faces a final, defining choice: submit to the life scripted for her or forge a path of her own with clear eyes and unshackled resolve.



Director's Notes

Marie-Elsa Sgualdo

After four critically acclaimed fiction short films that received recognition at festivals, ***Silent Rebellion*** (***À Bras-le-Corps***) is my first feature film. As with all my filmmaking work, it explores pivotal moments in the lives of young women.

My protagonist, **Emma**, navigates a life of obligations during wartime. Bound by the social and religious values of the 1940s, her future is predetermined. When a passing young man exploits her naïveté and rapes her, **Emma**, just 15, becomes pregnant. In her rural Protestant environment, this event is catastrophic. However, it becomes a revelation for **Emma**, who begins to reject subservience and make decisions for herself and her unborn child. Despite her circumstances, she chooses the difficult path of emancipation.

Emma must make tough decisions, torn between her values, emotions, and vital force. First, she makes do; then, she adapts to survive as best she can in a world that is unforgiving to women. Bombarded with contradictory demands, she must act like an adult while listening like a child. She has no say regarding her body, her money, her work, her present, or her future.

Writing the script with **Nadine Lamari** — a very experienced co-writer and a precious ally in the development of the story — prompted me to reflect on the options available to women of previous generations and to revisit my own family history.

On my mother's side, it includes many frustrating and painful decisions regarding parenthood, married life, and independence. The women in my family sought ways to loosen, even just a little, the moral and social stranglehold that defined their lives. I soon realized this story is not unique but rather a systemic struggle. The slow evolution of women's rights and freedoms is made possible through the accumulation of many individual experiences.

Emma's story is one of these emblematic links in the chain. She refuses to remain an object in the service of others — her family or a man's desire — and therefore begins making her own decisions. It is an individual, personal story of resistance — a bottom-up journey toward emancipation — which reminds us that, for the longest time, women were not considered full-fledged human beings.

Additionally, I think it is important to note that this yearning for freedom and clarity does not only serve an individual fate. When **Emma** gains a new perspective on her environment, she finally sees the world for what it is. Unlike the people who surround her, hidden in comfortable places, the young woman refuses to look away when faced with the desperation of refugees and the tragedies that unfold nearby. Her newfound personal awareness also has a universal scope.

Questions from the village pastor sharpen her intellectual abilities, and his kindness gives her courage. But unlike him, **Emma** does not numb the emotions of her raw heart. Not at all oblivious like those around her, the young woman realizes that symbolic, social, or geographic borders cannot shield her from inevitably taking a stand. Alone against the world and the beliefs that shaped her, she draws from her inner strength, her need to resist and regain agency, and her desire to not conform — the last weapon of a person fighting against the downward spiral of society.

Emma stumbles, gets back up, gauges her options, and moves forward. She never sees herself as a victim. Every step she takes brings her closer to her objective. While time seems to pass more quickly in the film's second half, and as she is about to sink too deep, her inner strength allows her to bounce back and keeps her from falling into passivity, even if the cost of her choices can be daunting. The script serves this character, who must move forward, whatever it takes.

I wanted my mise-en-scène to express **Emma's** inner character, the great changes in her emotional landscape, her search for truth, and her pragmatic adaptation to the reality of her environment. I want to capture the offset between **Emma's** vital, intuitive reactions and the social and moral standards that oppress her. To do so, the film must be made with

the utmost authenticity. The actors' environment gives them the freedom to truly experience their emotions. The camera shall never obstruct their craft, instead following them at their level and pace. I seek organicity and verisimilitude to convey the humanity of these characters to the viewer. For the character of **Emma**, I chose to work with an actress whose presence is magnetic. Like **Emma**, **Lila Gueneau** only needs a second to shift from naïveté to determination, from laughter to tears, from desire to disgust. She makes it feel as though she could tilt toward either of two opposite fates. Lila attracts light and shines on the screen, which she fully inhabits, thanks to her immediately endearing and authentic presence.

Aurélia Petit, who plays **Elise**, brings a very modern dimension to the character. She does not need to speak to convey her feelings and can convincingly express herself through her body language while stating the opposite with words. Such taxing self-control strongly hints at **Elise's** ambivalent history, her wounds, her aborted ambitions, and her disappointing marriage.

We wrote the role of **Pastor Robert** with **Grégoire Colin** in mind, as the immense humanity he exudes has guided us throughout the process. His imposing physical presence and unique way of speaking make the character particularly memorable — a figure of

authority who appears vulnerable and with whom everyone can empathize.

The authenticity I seek also implies meticulous research in terms of framing. Very precise, attentive, receptive to life, and adaptive to light, the frame adopts **Emma**'s point of view throughout the film. For instance, when **Emma** is listening to music in **Pastor Robert**'s office, it unlocks something inside her that goes beyond anything she could have ever imagined. Her face completely changes. The camera, positioned just at the right distance, allows the emotions to spread. **Emma**'s amazement is palpable. It awakens the idea of a wider world within her.

Sounds that occur off-screen also play a part in shaping her worldview. The news on the radio, the quiet evening

wind interrupted by gunshots, car engines, and the footsteps of strangers approaching or leaving... At first, she hears the war; she feels it. Then, she thinks about it, particularly thanks to her conversations with **Pastor Robert**.

As a period drama, ***Silent Rebellion*** (***À Bras-le-Corps***) is a tale of emancipation and coming-of-age that addresses universal and contemporary issues. I believe it will offer audiences a powerful and inspiring journey about freedom and resilience, driven by the vital force of youth.

Ultimately, I hope it serves as a reminder of the countless generations of ordinary women who remained unseen because they were made invisible.

Marie-Elsa Sgualdo





Marie-Elsa Sgualdo

Director and co-screenwriter

Born in La Chaux-de-Fonds, Switzerland, Marie-Elsa Sgualdo earned a bachelor's degree in directing from HEAD and a master's degree in screenwriting from INSAS. She directed her first fiction short film *Vas-y je t'aime* in 2009, which was presented at Locarno, and screened at approximately ten other festivals, winning the Best Student Film Award at the Schweizer Jugendfilmtage. In 2010, she followed up with *Bam Tchak*, which received the Swiss Award at the Bern Short Film Festival. She then directed *On the Beach* (2012), which was selected at over forty festivals and received multiple awards, including the Bayard d'Or for Best Short Film at the Namur International Francophone Film Festival. Her next short film, *Man kann nicht Alles auf einmal tun, aber man kann alles auf einmal lassen*, an autofiction she made in 2013 using archival footage, had its world premiere at the Directors' Fortnight in Cannes and was selected at around fifty festivals.

Alongside her work as a director, Marie-Elsa teaches film and spent several years as a teaching assistant in the ECAL/HEAD master's program in cinema. She is also a co-founder of the Terrain Vague collective, which brings together several young filmmakers from French-speaking Switzerland.

Silent Rebellion is her debut feature film.

Cast



Lila Gueneau

Emma

Born in 2005, Lila Gueneau began her acting career with the short film *Cléo* by Julie Navarro (2016), which garnered significant attention at festivals, in which she played the lead role. Her performance earned her the Best Actress Award at the FICBUEU Festival. In 2017, she went on to appear in season 2 of the series *Les Témoins*. She later starred in the short film *Massacre* by Maïté Sonnet (2020), which was nominated for a César Award in 2021. Lila gained wider recognition in 2020 for her leading role in Pierre Coré's feature film *L'Aventure des Marguerite*, adapted from the comic book *Le Temps des Marguerite* by Robin and Vincent Cuvellier, where she starred alongside Alice Pol and Clovis Cornillac. The following year, she appeared in the short film *Dora* by Joann Delachair, for which she won the Best Actress Award at the Alta Marea Festival.

In 2022, she took on the lead female role in *Eat the Night*, a feature film by Caroline Poggi and Jonathan Vinel, which was notably selected for the Directors' Fortnight in 2024. Her latest leading role is in *Silent Rebellion* by Marie-Elsa Sgualdo.

Lila Gueneau will soon be seen in the upcoming feature film *La Femme de*, directed by David Roux, and in the short film *La Loi de la Chair* by Alice Barsby.





Grégoire Colin *Robert*

Grégoire Colin began his career in theatre in 1988 and made his film debut two years later. He gained recognition for his role as a teenage prostitute in *Olivier, Olivier* by Agnieszka Holland (1992), earning a nomination for Most Promising Actor at the 1993 César Awards. He quickly followed with a string of roles, working with directors such as Tonie Marshall, Milcho Manchevski, Patrice Chéreau, Pierre Boutron, Pascal Aubier, Jacques Rivette, Claire Denis, Benoît Jacquot, Catherine Breillat, and Mathieu Amalric.

In recent years, Grégoire Colin has appeared in *Revoir Paris* by Alice Winocour (2022), *La Vénus d'argent* by Hélène Klotz (2023), *Le Vourdalak* by Adrien Beau (2023), *Rendez-vous avec Pol Pot* by Rithy Panh (2024), *La Mer au loin* by Saïd Hamich Benlarbi (2024), and *Les Arènes* by Camille Pertont (2025). He received the Best Actor Award at the Locarno Film Festival for his performance in Claire Denis's *Nénette et Boni* (1996).

In 2025, in addition to *Silent Rebellion* by Marie-Elsa Sgualdo, he will appear in *La Voie du Serpent* by Kiyoshi Kurosawa and *Badh* by Guillaume de Fontenay.



Thomas Doret *Paul*

Thomas Doret, born in Seraing, Belgium, was introduced to a wide audience in 2011 at the age of 13 with his role as Cyril in *Le Gamin au vélo*, directed by the Dardenne brothers. The film, which won an award at the Cannes Film Festival, launched his international career. In 2012, he portrayed the titular character in *Renoir* by Gilles Bourdos, which also premiered at Cannes. He went on to appear in several films and TV series, including *Seuls* by David Moreau, *Zone blanche* (seasons 1 and 2) by Julien Despaux and Thierry Poiraud, *De l'autre côté* by Didier Bivel, and *Nadia* by Léa Fazer. He also reunited with the Dardenne brothers for *La Fille inconnue* (2015) and *Tori et Lokita* (2021).

His talent has been recognized with several accolades, including the Magritte Award for Most Promising Actor in 2012.



Aurélia Petit *Elise*

Aurélia Petit began her career in theatre in 1984. After a year at the École du Passage, she performed in street theatre, cabaret, and toured with the Archaos circus. She also collaborated with a range of directors, including Gilberte Tsai, Simon McBurney, Gérard Desarthe, Jérôme Bel, and Philippe Decouflé. In addition to acting, she has written and directed several of her own theatrical works. Alongside her theatrical commitments, Aurélia Petit has appeared in films by directors such as Peter Watkins, Michel Gondry, Mathieu Amalric, Valeria Bruni Tedeschi, Jérôme Bonnell, Pierre Schoeller, Julie Lopes Curval, Olivier Assayas, Valérie Donzelli, François Ozon, Alice Diop, Ladj Ly, Xavier Gens, Stéphane Marchetti, and Stéphanie Di Giusto. More recently, she has acted in feature films by Charlotte Dauphin, Anthony Déchaux, Manon Coubia, and Fabien Gorgeart.

Aurélia Petit has also worked extensively in television, appearing in drama series such as *Jeux d'influence*, *Léthé 21*, and more recently *Le Cimetière indien* by Stéphane Demoustier, as well as in standalone dramas like *Je ne me laisserai plus faire* by Gustave Kervern.



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Sandrine Blancke *Alice*

A self-taught actress, Sandrine Blancke made her film debut at the age of eleven in *Toto le héros* by Jaco Van Dormael (1990). She went on to build her craft through a wide range of projects spanning film, theatre, and performance art. Over the years, she has played both leading and supporting roles in numerous feature films, working with directors such as Aline Issermann, Agnès Merlet, Benoît Mariage, Stijn Coninx, Mikhaël Hers, Jalil Lespert, Laura Wandel, Emmanuelle Nicot, and Quentin Dupieux. Her performances have earned her multiple acting awards, including honors at Venice and Béziers for *L'Ombre du doute*, in Ghent for *Le Fils du requin*, in Sulzbach-Rosenberg for *L'Arbre au chien pendu*, and at the India D.PH Festival for *Witz*. In 2024, she won the Magritte Award for Best Supporting Actress for her role in *Dalva*. She will soon appear in *Notre Salut* by Emmanuel Marre, alongside Swann Arlaud, as well as in *Un détour pour Diane*, the upcoming film by Ann Sirot and Raphaël Balboni.



Sasha Gravat *Colette*

Following her role in the short film *La Rivière sous la langue* by Carmen Jaquier (2015), selected at Locarno, Swiss actress Sasha Gravat appeared in the feature film *Le Milieu de l'horizon* by Delphine Lehericey (2018), earning a nomination for Best Supporting Actress at the Swiss Film Awards. She went on to star in the web series *Bâtards* by Malou Briand and Raphaël Meyer, broadcast on RTS and featured at the NIFFF, as well as in the drama series *La Chance de ta vie*, directed by Chris Niemeyer (2021), and *Les Indociles*, directed by Delphine Lehericey (2023), both also aired on RTS. In 2022, she appeared in the feature film *Valensole* by Dominique Filhol. While continuing her training as an actress, Sasha Gravat regularly participates in dance and live art performances.



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Cyril Metzger *Louis*

After training at the École du Nord in Lille, Cyril Metzger made his film debut in *Chambre 212* by Christophe Honoré (2019). He went on to appear in *L'Événement* by Audrey Diwan (2021), *Une jeune fille qui va bien* by Sandrine Kiberlain (2021), *La Morsure* by Romain de Saint-Blanquat (2023), and *La Voie Royale* by Frédéric Mermoud (2023). He has also acted in several television series, including *Une vie après* (Arte, 2019), *Hors saison* (RTS, 2023), *Les Indociles* (RTS, 2023), *Winter Palace* (RTS and Netflix, 2024), and *Les Enfants sont rois* (Disney+, 2024). For his performance as André Morel in *Winter Palace*, he won the 2025 Swissperform Award for Best Lead Role.

In addition to *À Bras-le-corps* by Marie-Elsa Sgualdo, he will soon appear in *Hallo Betty* by Pierre Monnard. Cyril Metzger also performs regularly on stage, with appearances at the Avignon Festival, Théâtre des Bouffes du Nord, Odéon-Théâtre de l'Europe in Paris, and Théâtre de Carouge.

Main crew



Nadine Lamari

Co-screenwriter

A graduate of La Fémis, Nadine Lamari works as a screenwriter and has co-written several feature films, including *Les Mains vides* (Cannes 2003), *C'est ici que je vis* (Locarno 2009), *Route Sauvage* (2023), and *Centaures de la Nuit* (Sitges 2024) by Marc Recha; *Rien de personnel* (Critics' Week, Cannes 2009) and *L'Établi* by Mathias Gokalp (2022); *Paradis perdu* by Eve Deboise (GAN Foundation Award 2009); *Avant-poste* by Emmanuel Parraud (ACID, Cannes 2009); and *Qui Vive* by Marianne Tardieu (ACID, Cannes 2014). She also regularly serves as a script consultant on projects such as *La Fracture* by Catherine Corsini (Cannes 2021), *Sarah joue un loup-garou* by Katharina Wyss (Venice 2017), and *Le Chemin noir* by Abdallah Badis.

Alongside her work as a screenwriter and consultant, she teaches and leads writing workshops at institutions such as La Fémis, Bordeaux Montaigne University, and HEAD–ECAL. She is also a cofounder of the Scénaristes de Cinéma Associés (SCA) and an active member of several commissions.

Benoit Dervaux

Cinematographer

Born in Liège and trained at the IAD, Benoit Dervaux began his career in 1990 as assistant cameraman to Manu Bonmariage for the RTBF television program *Strip-Tease*. After a brief period working as a camera operator on documentaries, he began directing his own projects. This marked the beginning of a long-standing collaboration with Jean-Pierre and Luc Dardenne. Their production workshop, Dérives, produced his documentaries *Gigi et Monica* (winner of the SCAM Jean Lods Prize in 1996) and *Gigi, Monica... et Bianca* (winner of the Arte Prize for Best European Documentary in 1997). Starting with *La Promesse*, he became the regular camera operator for the Dardenne brothers, working alongside cinematographer Alain Marcoen on all their films. He later served as director of photography on *Le Jeune Ahmed* (Cannes 2019, Best Director Award) and *Tori et Lokita* (Cannes 2022, Special Award).

As a cinematographer, he has also worked on numerous other films, including *Stormy Weather* by Solveig Anspach (Cannes 2003, Un Certain Regard), *Les Anges portent du blanc* by Vivian Qu (Venice 2026, Competition), and *Bitter Flower* by Olivier Meys (winner of the 2019 Magritte Award for Best First Feature).

In parallel, Dervaux continues to direct documentaries and collaborate with the performing arts. He also teaches and leads training programs at institutions such as IAD, La Cinéfabrique, and HEAD.

Karine Sudan

Editor

After studying directing at the École Cantonale d'Art de Lausanne (ECAL), Karine Sudan quickly specialized in the creative process of film editing. Beginning her career working with Jean-Stéphane Bron, she went on to collaborate with filmmakers such as Fernand Melgar, Stéphane Goël, Nicolas Wadimoff, Stéphanie Chuat and Véronique Reymond, Pierre Monnard, and Bruno Deville. Over twenty-five years of fruitful collaborations in both documentary and fiction have allowed her to refine her craft. She has received the Swiss Film Award for editing *Hiver Nomade* by Manuel von Stürler and *(Im)mortels* by Lila Ribí. *Silent Rebellion* marks her first collaboration with director Marie-Elsa Sgualdo.

Nicolas Rabæus

Music composer

Nicolas Rabæus is an award-winning Swiss composer and sound creator specialised in music for moving images. Trained both classically (HEM) and in jazz (IMEP), he is as comfortable with an orchestra in a concert hall as with a modular synth creating experimental textures, or even with a guitar singing pop songs. In the last fifteen years, he has worked on more than fifty projects with European and Swiss filmmakers.

In Switzerland, he has composed original scores for films such as *Miséricorde* by Fulvio Bernasconi (2016), *Les Dames* by Stéphanie Chuat and Véronique Reymond (2018), *Le Milieu de l'horizon* (2019) and *Last Dance* (2022) by Delphine Lehericéy, *The Land Within* by Fisnik Maxville (2022), *Foudre* by Carmen Jaquier (2022), and *Bisons* by Pierre Monnard (2024). He has also composed music for several drama series, including *L'Heure du secret*, *Station Horizon*, *Helvetica*, *Sacha*, and *Les Indociles*. Alongside his composing work, Nicolas Rabæus teaches “Composition for images” at HEM Geneva.

Sara B. Weingart

Production Designer

Sara B. Weingart trained as an interior designer in Bern before studying theater, cinema, and art history at the Academy of Fine Arts in Venice. She then taught in Italy while simultaneously working as a set and costume designer. Since returning to Switzerland in 2004, she has contributed to numerous film projects, including *Zwingli* by Stefan Haupt (2018), *Le Vent tourne* by Bettina Oberli (2017), *Il Mangiatore di Pietre* by Nicola Bellucci (2017), *Love Me Tender* by Klaudia Reynicke (2018), *Unrueh* by Cyril Schäublin (2021), and the drama series *Les Indociles* by Delphine Lehericéy (2023).

Sara B. Weingart is also co-founder, alongside fellow set designers, of the Ça Tourne, collective fund which is dedicated to furniture and props and promotes more sustainable film production.



Credits

A film by	Marie-Elsa Sgualdo	Producers	Elena Tatti Nicolas Wittwer
With	Lila Gueneau	Co-producers	Julie Esparbès Emmanuelle Latourette Fabrice Prél-Cléach
And	Grégoire Colin Thomas Doret Aurélia Petit Sandrine Blancke Sasha Gravat Cyril Metzger	Associate producers	Thierry Spicher Françoise Mayor Celya Larré
Screenplay	Nadine Lamari Marie-Elsa Sgualdo	Produced by	Box Productions Hélicotronic Offshore
Cinematography	Benoît Dervaux	In co-production with	RTS – Radio Télévision Suisse
Editing	Karine Sudan	With the support of	Eurimages Council of Europe OFC
Music	Nicolas Rabæus	With the support of	Cinéforum Loterie Romande
Location sound mix	Xavier Lavorel	Produced with the help of	Centre du Cinéma et de l’Audiovisuel de la Fédération Wallonie-Bruxelles
Sound Editing	Xavier Lavorel Henry Sims	In co-production with	Shelter Prod
Re-recording mix	Franco Piscopo	and the support of	Taxshelter.be ING
1st Assistant Director	Marc Daniel Gerber	with support of the	Belgian Federal Government’s Tax Shelter
Script Supervisor	Joséphine Pittet	With the support of	La Bourgogne-Franche-Comté Region in partnership with the CNC
Production Designer	Sara B. Weingart	with the support of	MEDIA Desk Suisse
Costume Designer	Geneviève Maulini	In association with	SALAUD MORISSET
Makeup	Laurence Rieux	Swiss distribution	Outside the Box
Hair Styling	Alexandra Bredin		
Gaffer	Antoine Bellem		
Key Grip	Jérémy Tondeur		
Production Manager	Christelle Michel		





About Box Productions

Since 2004, Box Productions has been producing and co-producing feature films, documentaries and shorts that have found their way onto the Swiss and international markets.

Box Productions first produced Jean-Stéphane Bron's *Mon Frère se Marie* (Piazza Grande, Locarno 2006) and Ursula Meier's *Home* (Semaine de la Critique, Cannes 2008). Attentive to emerging cinema, Box Productions has since produced numerous short films and features by young Swiss filmmakers and is also involved in several international co-productions, including Miguel Gomes' *Arabian Nights* (2015), Mehran Tamadon's *Iranian* (2014) and Joachim Lafosse's *À Perdre la Raison* (2014). Among latest works : *Ceux Qui Rougissent* directed by Julien Gaspar-Oliveri (8x10', 2024, Series Mania, Best Short Series 2024 / GIFF 2024), *Sidonie au Japon* by Elise Girard (Venice Critics' Week 2023), *The Firebrands* directed by Delphine Lehericéy (5x52', 2023, GIFF / La Rochelle), *My Worst Enemy* and *Là Où Dieu n'est Pas* by Mehran Tamadon (Berlinale 2023), *Last Dance* by Delphine Lehericéy (Locarno Audience Award 2022) or *Those Who Work* by Antoine Russbach (Angers Audience Award 2019).

Box Productions is currently developing numerous projects (features, documentaries, shorts and drama series), and is pursuing its vocation of supporting Swiss and international filmmakers driven by a strong and original approach to cinema.

Production **Switzerland, France, Belgium
2025**

Runtime **95 minutes**

Language **French**

Subtitles **English, German, Italian**

Format **DCP Unencrypted 2K**

Ratio **1.66:1**

Sound **5.1 Surround**

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